

The Panel Takes A New Position

BY SARA MARSHALL COOK

Intricate Details

EVERYBODY has awaited with interest the showing of new models for the late autumn and winter by Madeleine Vionnet, wondering, as it were, if it would be possible for this artist to keep to her individual styles and still arrive at the much desired "something new." In her collection she again demonstrates her genius in obtaining maximum effect from minimum decoration.

Complicated cut with an ultimate line of great simplicity is still maintained. The flying panel which she uses so much now ornaments the middle of the back or the front of the dress and no longer appears on the sides. Sometimes it appears on both the front and back as in the dinner dress at the lower left of to-day's sketch. It is developed from white crêpe de Chine. A cabuchon made of brilliants and pearls ornaments both the front and back of the dress at the waistline. The diagram in to-day's sketch shows a back view of the skirt.

A Jabot Frill Falls From the Bodice

VIONNET has many lovely models of this character in which the floating panel falling in jabot effect appears on the bodice. The figure in the black panel at the right of to-day's page shows a characteristic model of this sort developed from white crêpe de Chine. It is in low waistline girde form and entirely plain, with no finish except the hand-rolled hems. Here the jabot frill floats from the front of the bodice only.

Generally speaking, sleeves are narrow, some of them being quite tight fitting; others are close at the shoulders and widen a little on the way down to the wrist. Some are cut very wide at the armhole and are so shaped as to snugly encircle the wrist.

At the upper left of to-day's sketch is a simple cloth dress from Vionnet having large, loose kimono sleeves cut in with the bodice. From the armholes to the waistline the sleeves are shaped to a close-fitting line at the wrist. The skirt is cut in the form of two large petals, one overlapping the other. A heavy embroidery in floral pattern is incrustated on the inside of the sleeves and a big flower of the cloth with its petals covered with embroidery in tones of green, blue and pink gives a rather daring touch of color.

The Cape Collar In Jabot Form

THE wide square-cut handkerchief sleeve is again seen, with a small undersleeve forming a semi-narrow cuff usually in contrasting color. The long, angel sleeve in modified form also is evident.

Vionnet has many little cape effects and curious cape collars which are a part of the sleeve or the back of the dress. A typical model of this sort appears in the white panel at the top of to-day's page. The interestingly cut jacket in short belted style has a waistline shoulder cape which is a part of the tight-fitting, full-length sleeve. It is accompanied by a perfectly plain skirt. A novel feature is the white ermine collar in jabot form which is in striking contrast to the black velvet. A back view of this suit is sketched at the upper right of to-day's page.

A distinctly new feature is the jabot collar and frill, usually developed in fur. One finds this on tailor-made dresses, on fur coats and on afternoon dresses of crêpe de Chine and satin. Sometimes the jabot frill is so deep as to appear

like a shoulder cape when turned down, but when up and draped around the neck it forms a frilly jabot-like collar.

The two sketches at the lower right of to-day's page illustrate a street dress of this character. It is in chemise form, developed in brick red velours de laine inset with diamond-shaped pieces of duvetyn in the same dull gray of the cape, which is of gray astrakhan.

Dancing Frocks Feature The Petaled Skirt

ANOTHER curious novelty is a shoulder extension in the shape of an enormous scarf, which, starting from the point where the shoulder seams might be, is a continuous cut from the front of the gown. These long ends hang over the back of the garment in swinging scarf ends about three-quarters of a yard

wide and reach to the hem of the skirt. Sometimes these scarf ends are crossed at the back, in which case they form a muffling collar and cape wrap.

Vionnet does not use the exaggerated length in skirts. Practically all her skirts are well above the ankles, and, generally speaking, they are narrow. The large petaled skirt is a marked feature of her dancing frocks. Not a few of Vionnet's dresses have the almost straight skirt. A new form has an inverted pleat at the right side. At the left

there is a scarflike continuation of a turned-over top which turns to form the girde and ties at the left side with long, flowing ends. She works out the same idea in connection with a collar. Following a medium bateau outline, this straight band ties on one shoulder with long ends and loops.

Vionnet's colors are, first and foremost, beige in full gamut, with accompanying shades of reddish chestnut and golden browns. She still uses dull brick reds in both woollens for street suits and silks for

afternoon dresses. There is very little black except for coats.

Her favorite for evening dresses is white. After that the lovely pervenche blue. She also uses vivid blue like that known as roi, or king's blue, though a shade paler. Red in faded tones like those seen in ancient Pompeian friezes is favored. Green is less in evidence than it was in the spring.

Effective Combinations Of Silk and Wool

AS FOR materials Vionnet uses chiefly in woolen the velours de

laine in both plain and ribbed weaves and in solid color and mélange. The latter gives somewhat the effect of a frieze, especially if the white illumination is obtained through the use of artificial silk, as it often is. This gives a sparkling fleck all through the dark woolen ground.

Crêpe de Chine and crêpe Roman for afternoon and evening are as much used as heretofore, also crêpe satin. In the latter material she continues to use both surfaces, getting from the contrast of crêpe

and satin most desirable results. She uses some plain satin, a considerable amount of plain velvet and for evening fine tulle-like net and mouseline de soie.

The continuation of crêpe de Chine in great quantities bears striking evidence of the fact that fashions change slowly. So those who spend several years in bringing certain fabrics to the foreground have the compensation of knowing that a material having once achieved success is likely to retain its place for many years.

Vionnet was the first to introduce the simple crêpe de Chine dress with overlapping front in geometrical outline. She still retains this type, but now bands it in striking colors of two opposing tones. For instance, on a gray crêpe de Chine she may use bands of duck blue and pale salmon pink.

Trimming Fancies

NOW that the winter season is well under way and styles have become settled the most striking features noted are that clothes are simple, line and intricate of detail. Trimmings play a gala rôle. Fabrics have become ornate, it is true, but even elaborate materials have not usurped the place of trimmings.

Beading, embroidery and jewel studdings have taken so firm a hold on present-day fashions that they appear on materials even as elaborate as brocaded metallic cloth. For example, on an evening gown of blue and silver brocade there is an embroidery done in silver and crystal beads which accentuates the pattern in the fabric. Tiny crystal and silver beads are massed to form a floral design on a dancing dress of mauve metallic cloth.

A definite point in the new collection of clothes shown by Madeleine Vionnet is the use of brilliants, studded on crêpe satins and crêpes de Chines. While decoration was hitherto practically absent from this designer's models, she now shows some striking and interesting novelties of this kind.

Oriental Embroideries On a Flame-Red Dress

MANY of her new evening dresses are worked in an almost extravagant manner, the cost of a simple looking dress of white crêpe de Chine studded with brilliant often amounting to 9,000 francs. Less extravagant models are shown with embroideries of crystal and silver bugles and faceted crystal beads which resemble rhinestones. They are developed from white and colored satin crêpes and crêpes de Chines.

Velvets, too, are lavishly embroidered and studded with jewels. In these the most vivid coloring is used. For example, a dress of red velvet may be embroidered with silver beads and silver threads or a gown of flame-red velvet worked with silk and jewels in Oriental designs.

There is great ingenuity expressed in trimmings made from self-materials; that is, from the fabric of which the dress is made. Mme. Renée, of Paris, is one designer who is particularly noted for this form of trimming, and she is continuing the complicated and interesting details on her new models. To an evening gown of heavy silk crêpe she applies flowerlike motifs made from the same material, these covering almost the entire bodice.

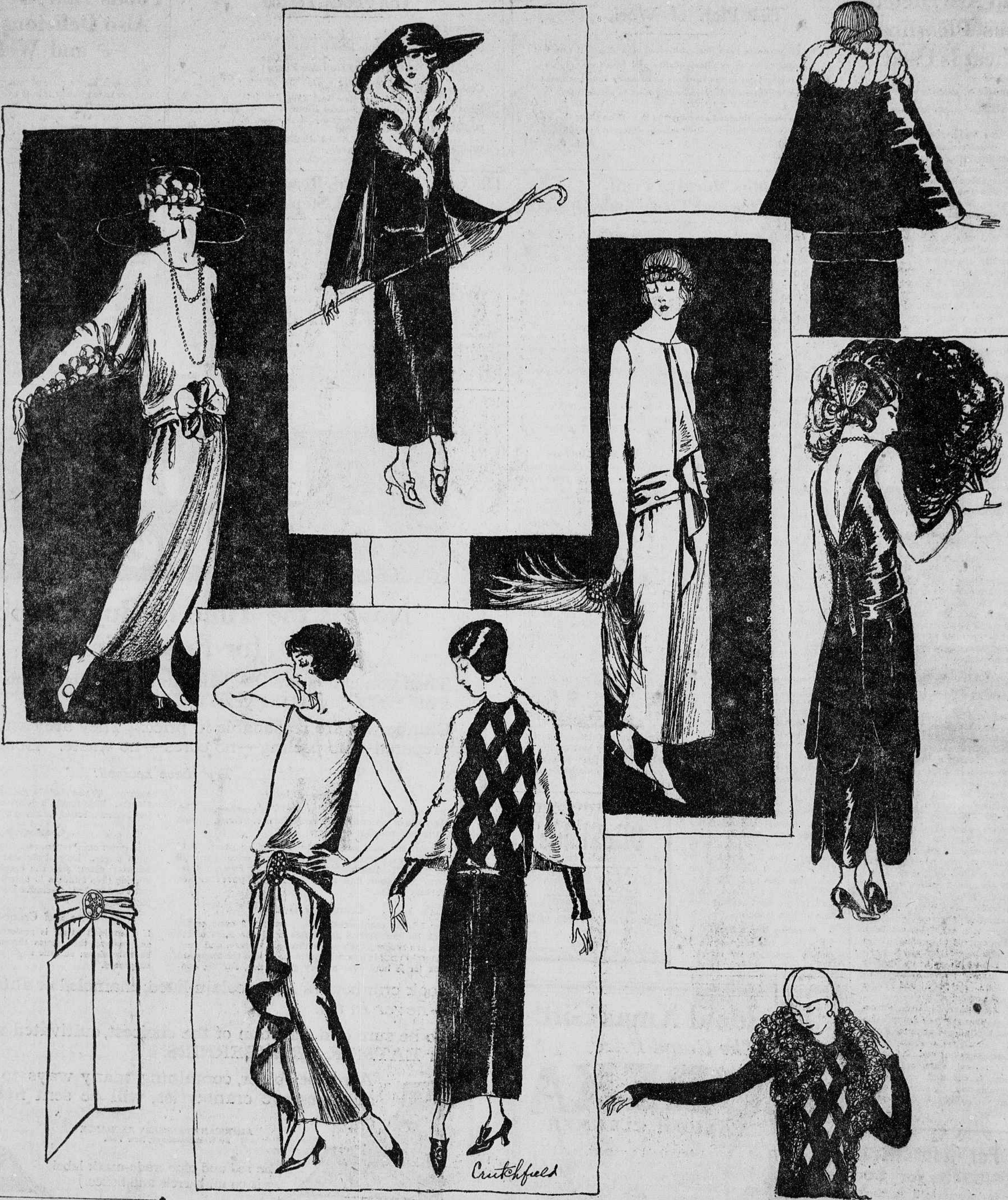
A particularly youthful style of dress featuring a trimming made from the fabric is of pervenche blue chiffon velvet and Georgette crêpe of the same shade. The Georgette is introduced in the form of tiny bands, hand pleated and set into the front of the waist, the sleeves and the skirt with silver embroidery.

Flower Appliqués Used By Madeleine Vionnet

ANOTHER interesting trimming is a self-appliqué of crêpe satin showing a contrast of dull and shining surface. Velvet appliqué on velvet also is used, notably in leaf patterns of opposing tones of brown on beige. Another appliqué is a conventional tulip design cut from colored metal cloth and posed on black satin. Flower appliques in velvet also are used on crêpe Roman by this designer.

Ribbons are used on dresses in every conceivable way. Faillie ribbon is frequently seen on velvet, one model fifty yards of it is used to make flowerlike ornaments which appear on the girde, the sleeves and the end of the skirt drapery. A castor crêpe Roman dress from Renée is trimmed with a very narrow faille ribbon of matching shade, 125 meters being required to form the design.

There are many interesting developments in the use of braid, particularly ciré braid, ranging from one to five inches in width. Those imitating the skin of the alligator are frequently used on cloth dresses. Other methods of ornamenting the simple cloth frocks are cording and tucking, the latter appearing in both wide and narrow effects.



Upper row, reading from the left—Simple cloth dress, the skirt cut in two large petals, and the one-piece bodice having kimono sleeves which shape to a close-fitting line at the wrist. The large cloth flower at the waistline and the sleeves are embroidered in bright colors. Black velvet suit with white ermine collar and shoulder cape, which is a part of the tight-fitting sleeve. The sketch in the upper right-hand corner shows a back view of this model. White crêpe de Chine evening dress with jabot frill floating from the front of the bodice. Dancing frock of pervenche blue crêpe de Chine showing the petaled skirt. In lower panel—White crêpe de Chine dinner dress with floating panels at the center form. The half figure shows the collar adjusted in this way.

Crutchfield